

93-94 season Robert Aitken artistic director



new music concerts

A MESSAGE FROM THE ARTISTIC DIRECTOR

Welcome to the 23rd season of New Music Concerts. It is astounding to think that we have been performing the latest works of musical creation over this long a time span. Even more astounding is the fact that for each and every concert we focus our total energy trying to perform every work to the very best of our ability, taking few short cuts and rehearsing all works to the maximum that time will allow. Often individual pieces receive over 40 hours of rehearsal with the very best musicians Canada can provide. And to be fully secure in our interpretations (and we hope to give extra credibility to the performers in the eyes of the public) the composers of the works are invited to help with the preparations, oversee the results and whenever suitable, conduct or perform their own music. Of course, this provides added satisfaction for the musicians themselves, because not only do they have the confidence that the approach to the performance is correct, but they come to know the personalities of the composer and gain a deeper understanding of their music. With this knowledge of how to approach their music they are more confident about performing other works by the same composer.

We feel that this is one of the reasons Toronto has become such an exciting city for contemporary music. Few cities in the world can boast the number of contemporary music concerts we enjoy in Toronto or the wealth of performers. Financial constrictions in recent years have forced most of us to reduce our season and consider carefully all that we are doing, but still it is one of the most active contemporary music centres in the world. I urge our audience and all concert goers to enjoy it, be proud of it, attend as many concerts as possible, help out financially when feasible, and encourage all your friends and visitors to the city to experience this special feature of musical life in Toronto. And don't forget, most of these works are only performed once. Unless they are broadcast by CBC's Two New Hours, it could be your only chance to hear them.

Robert Aitken artistic director

Sunday, October 24, 1993

8:00 pm

Premiere Dance Theatre

Harbourfront Centre

Lutoslawski conducts Lutoslawski

Partita (1984/88)* *dur. 18'*

1. Allegro giusto 2. ad libitum 3. Largo
4. ad libitum 5. Presto

Fujiko Imajishi, violin

Marc Widner, piano

New Music Concerts Ensemble

Interlude (1989)* *dur. 5'*

New Music Concerts Ensemble

Chain II (1985) *dur. 19'*

1. ad libitum 2. a battuta 3. ad libitum 4. a battuta

Fujiko Imajishi, violin

New Music Concerts Ensemble

Intermission

Slides (1988)* *dur. 4'*

New Music Concerts Ensemble

Chantefleurs et Chantefables (1991)* *dur. 20'*

Valdine Anderson, soprano

New Music Concerts Ensemble

Chain I (1983) *dur. 9'*

New Music Concerts Ensemble

*Canadian Première

"I have always subscribed to an abstract concept of music. The only unambiguous message that music in itself can convey is a musical one."

Witold Lutoslawski

One of a handful of living composers who can truly be called a classic of contemporary music, Witold Lutoslawski has been honoured throughout the world for his invaluable contributions to the orchestral repertoire and for the integrity and originality of his distinctive musical expression.

Born in Warsaw in 1913, Lutoslawski was improvising at the piano at the age of six; when, at nine years of age, he managed to write out a little piano prelude, he realized that "it was my fate to compose music". At the age of eleven he began private piano lessons and eventually enrolled at the Warsaw Conservatoire in 1932. Graduating with degrees in piano (1936) and composition (1937), he also studied mathematics for a few terms at Warsaw University. His early interest in orchestral composition, evidenced by his **Symphonic Variations** of 1938, was curtailed by the subsequent outbreak of World War II, though he was able to continue his appearances as a pianist.

During the years of the Nazi occupation of Poland the organization of concerts was suppressed. Reduced to the dimensions of chamber music, musical life in Warsaw sought refuge in cafés. With his colleague, the composer Andrzej Panufnik, Lutoslawski formed a piano duo, and for a period of five years they performed a repertoire of over five hundred pieces: popular Polish music, abridged versions of the classics, even the occasional jazz number. One of the results of this collaboration was the well-known piano duet, **Variations on a Theme of Paganini** of 1941. In that same year he also began the first of his three

Symphonies, though it was not completed until 1947. By the time it received its first performances in 1948, Poland, now a Soviet satellite, was subject to the same Stalinist artistic doctrines that had previously resulted in the censoring of performances of the music of Shostakovich in 1935. In an 1989 interview with Bogdan Gieraczynski, Lutoslawski recalled that,

...my Symphony was labelled 'formalist' and, as such, was not performed in my own country for ten years. After the last performance of the work at the Polish National Philharmonic Hall in 1949, the minister of culture stormed into the conductor's room and in front of a dozen people announced that a composer like me ought to be thrown under the wheels of a streetcar. It is interesting that this was not meant as a joke; he was really furious.

Terribly depressed by this rejection, Lutoslawski imagined a future in which if he were to write what he really wanted to express he would have to consign it to his desk drawer in the hope that it might be discovered in the future. For the time being, however, he turned his attention to functional music, including sixty-six scores for radio plays, five film scores, incidental music for the theatre and educational materials. It was at this time that he wrote his celebrated **Concerto for Orchestra** of 1950-54; in conversation with Richard Duffalo, he explained that

During the work on functional music, I developed a certain kind of style: a style consisting of folk, diatonic tunes, combined with non-tonal counterpoint and some colourful harmonies...But of course, this was not the music that I really wanted to compose. It was the music I was able to compose...Some think that it was the pressure of government that made me compose with folk-tunes. No! It's absolutely not true - a sheer misunderstanding. When I was ready to realize my first examples as a result of my work on sound language, I just abandoned folk stuff...In 1955 I got rid of it. Since then I have never used it.

The year 1956 saw the opening of the Eastern borders and the establishment of the Warsaw Autumn festival of new music; though Lutoslawski himself was able to travel in the intervening years, for many of his colleagues the sudden accessibility of the latest developments in the West amounted to a cultural revolution. For his part, Lutoslawski seemed less than enthusiastic about this development:

I was not influenced by the Darmstadt avant-garde. It was terribly alien. I should say that I felt terribly lonely when I realized that everything around me was like that. Followers of Webern's music and those people like Boulez and Stockhausen were the leading figures...I was terribly sad. Because it was so alien to me.

Perhaps this feeling of ostracism can be explained by the fact that he had throughout the period of "functional music" embarked on a systematic self-examination of the elements of his art, so that he might have the tools he needed to write the music he wanted to write.

Amongst the first fruits of this music he could truly call his own is the **Funeral Music** of 1958, which is notable in two respects: the use of dramatic structural principles, particularly the dialectics of conflict and eventual resolution; and what he has described as "the use of the flow of all twelve tones in a relatively limited space" This has little in common, however, with orthodox Schoenbergian techniques, for with Lutoslawski the various resulting intervals in a chromatic field are not constrained by arbitrary numerological techniques but are savoured as sounds in their own right.

The ultimate synthesizing element in the maturation of his style came about as a result of hearing a radio broadcast of John Cage's **Concert for Piano and Orchestra** in 1960. The open form of the work suggested to Lutoslawski the possibility of introducing a measure of controlled rhythmic freedom into his music. Beginning with his **Jeux Vénitiens** of 1961, this element of limited aleatoricism became a fundamental aspect of his

musical style; he remains adamant, however, that "*the introduction of chance at a precisely anticipated moment is only a means of developing the action, and not an aim in itself*". In practice this takes the form of visible signals from the conductor which indicate the exact moments of the entries (and sometimes endings) of the instrumental gestures, which are otherwise not in co-ordination with the other performers.

The history of his subsequent works consists of a systematic working out of these highly personal and original perspectives in the domains of sound, form and rhythmic process. Among the works of his maturity are such compositions as the **String Quartet** (1964), the Second (1967) and Third (1983) Symphonies, the **Livre pour Orchestre** (1968) and the **Cello Concerto** (1970) as well as vocal works such as the **Trois Poemes de Henri Michaux** (1963) and the **Paroles tissées** (1965). The integrity with which Lutoslawski has pursued his musical vision reminds one of the words of William Blake:

*I must Create a System
or be enslav'd by another Man's.
I will not Reason & Compare;
my business is to Create*

The **Partita** for violin, piano and orchestra is an expansion of an earlier duet for violin and piano written in 1984 for Pinchas Zukerman and Marc Neikrug. The present version was orchestrated by the composer in 1988 and is dedicated to the violinist Anne-Sophie Mutter, who premiered his previous concerto, **Chain 2**. Of the five movements, the second and fourth remain in the form of the earlier duo: short *ad libitum* interludes which are not co-ordinated in any way, though they have certain thematic materials in common.

Of the remaining movements, the first, marked *Allegro giusto*, is closely related to the construction of **Chain 2**, with its emphasis on intervals of fourths and seconds, though here minor seconds predominate, often expressed as three-note chromatic cells (e.g., G-G#-A);

both undergo various transformations, notably through inversions that form the intervals of the major seventh and the perfect fifth.

An insistently pulsing background of triads introduces the third movement, marked *Largo*, in which the violin spins out a poignant melody which ever-so-gradually rises to the highest registers of the instrument. Again, permutations of the three-note chromatic cell provide the thematic argument.

The finale, a *Presto* movement, enlivens this basic motive through the insertion of repeated notes in triplet formations; the feeling of perpetual motion persists throughout, with the exception of a brief cadenza in free tempo for the two soloists before the spirited conclusion of the work.

Interlude was commissioned by and dedicated to the visionary Swiss conductor and patron of new music, Paul Sacher. Only five minutes in duration, it was created to link together the compositions **Chain 2** and **Partita**. The strings are divided into nine parts for the duration of the work and form a seamless but shifting veil of sound through which the remaining performers in the orchestra project one brief solo outburst for each instrument. Wide-spread at the outset, the string harmonies gradually contract into smaller and smaller intervals until the envelope closes with a unison on the note 'F'.

Lutoslawski provided the following explanation of the concept of Chain form in a note provided for the premiere of Chain 1 in 1983:

*In a work composed in chain-form the music is divided into two strands. Particular sections do not begin at the same moment in each strand, nor do they end together. In other words, in the middle of a section in one strand a new section begins in another. This principle has already been used in my previous compositions as a base for particular stages of the form or in whole movements, as in the 'Passacaglia' of my **Concerto for Orchestra**.*

Chain 2, subtitled "dialogue for violin and orchestra", was also commissioned by Paul Sacher. It is a particularly clear example of the dialectical use Lutoslawski has made between music of a strictly notated nature ('a battuta') and music with an element of controlled aleatoricism ('ad libitum'), for in this work the four movements alternate between the two approaches.

1. AD LIBITUM:

The subject of the conversation between the violin and orchestra in this dialogue are the musical intervals of the major and minor second, enchained with a pair of super-imposed perfect fourths; these seconds are expressed as trills or chromatic scales and are often compressed, in the solo violin part, into microtonal scalar passages. Linkage with the corresponding fourths generate evolving triadic structures.

2. A BATTUTA:

The intervallic patterns are expanded, the rhythms precisely notated, and the character of the music is much more aggressive. Hammering triple-stops from the soloist provoke excited responses from the orchestra, introducing the new intervals of the major and minor third, which are clearly audible in the central 'trio' of this Scherzo-like movement as a series of unambiguous major triads.

3. AD LIBITUM:

An at first highly chromatic lament from the soloist gradually expands in its compass and register while the orchestra re-introduces elements of the first two movements.

4. A BATTUTA:

With a dramatic flourish from the orchestra, the finale amalgamates the chromatic and triadic gestures heard earlier on in the work into simultaneous sequential strands which, as in **Chain 1**, drive their way to a climactic twelve-note chord; after a brief respite the work comes to a triumphant close.

The title, **Slides**, is a reference to the projection of a series of photographs; unlike the Chain form, with its connotations of overlap and connection, the structure of the present work is more capricious, and the role of the conductor, normally essential, is replaced by the percussionist, who indicates the beginning of each new section in this rhythmically free ensemble with a flourish on the tom-toms.

The generative intervals of the work comprise a pair of interlocking minor sevenths (E-D and G-F) first heard as a horn solo at the outset. The apparent need to effect some closure on these gaping intervals is humorously expressed in different ways: through intertwining woodwind scales, quarter-tones, glissandi, transpositions and inversions. Eventually the signal to show further slides misfires, prompting a grumpy conclusion from the ensemble. This light-hearted work was dedicated to Elliott Carter (who has demonstrated a similar fascination with the manipulation of discrete intervallic fields) in celebration of his eightieth year.

Lutoslawski first set the poetry of the Surrealist author Robert Desnos (1900-1945) in his 1975 composition, **Les espaces du sommeil**; in **Chantefleurs et Chantefables** he turns his attention to a collection of texts that reflect the world of nature, of flowers and plants and animals. Their subjects range from the sublime ("l'Angelique") to the ridiculous ("l'Alligator"). All nine selections but the last are traditionally notated, and the composition as a whole is remarkable for its simplicity and directness; often the orchestral textures are pared down to a kind of decorative monody, heightening the supremacy of melody in the conception of these delightfully sensitive miniatures.

Published posthumously in 1955, Desnos' **Chantefables et Chantefleurs** is a collection of poems written for the children of friends. Shortly after he delivered the manuscript to his publishers in 1944 he was arrested by the Nazis because of his participation in the Resistance. He died of typhus in the ghetto of Theresienstadt (Terezin) Czechoslovakia in 1945.

(The Canadian premieres of the music of five Terezin composers who perished at Auschwitz will be presented as part of our series on Sunday, March 13th, 1994.)

For the benefit of those not horticulturally inclined, it should be explained that in the appended texts the *belle-de-nuit* is a fragrant night-blooming flower (also known as the four-o'clock plant) of Peruvian origin which characteristically opens in the afternoon and closes in the morning; the species name of the *Veronica* (or Corn Speedwell), *arvensis*, is from the Latin for "belonging to the plowed land" (hence the otherwise obscure relationship between the flower and the bull).

In Chain 1 the principle of chain-form serves to construct the greater part of the piece. Towards the end the texture becomes more complex and consists of several individual parts palayed 'ad libitum' which form a network of melodies to be played 'cantabile'.

Opening from the unison note 'A', the composition dramatically unfolds its wings before closing them again with a stuttering unison on the note 'B'. The passages that follow provide additional material to be developed in the course of the work. These are, principally, the clarinet solo with its characteristic upbeat figures; the insistent repeated notes of the winds; and the steady chromatic tread of the plucked strings. Through the course of subsequent events certain instruments predominate, notably the solo horn and 'cello, while recurring elements, such as the opening gesture, are greatly expanded upon their return. Eventually, with ever-increasing kinetic energy, the work reaches its goal of a massive chord of twelve notes and is brought to its conclusion by an explosion from the percussion, the ensemble sputtering to a close like sparks from a fire.

1. La belle de nuit

Quand je m'endors et quand je rêve
La belle de nuit se relève.
Elle entre dans ma maison
En escaladant le balcon
Un rayon de lune la suit,
Belle de nuit, fleur de minuit.

1. The belle-de-nuit

When I'm sleeping,
When I'm dreaming,
The belle-de-nuit alights.
She enters my home,
scaling the heights,
trailing a beam of light.
Belle-de-nuit,
Flower of night.

2. La sauterelle

Saute, saute, sauterelle
Car c'est aujourd'hui jeudi.
Je sauterai, nous dit elle,
Du lundi au samedi.
Saute, saute, sauterelle
A travers tout le quartier.
Sautiez donc, mademoiselle,
Puisque c'est votre métier.

2. The grasshopper

Hop, hop, hopper,
Today's the day to play.
I'll hop, she says,
from day to day
to day to day to day.
Hop, hop, hopper,
Hop all over the block.
Hop then, girl,
Since you're so hot.

3. La véronique

La véronique et le taureau
Parlaient ensemble au bord de l'eau.
La taureau dit: "Tu es bien belle",
La véronique: "Tu es beau";
La véronique est demoiselle
Mais le taureau n'est que taureau.

3. The Veronica

Little Speedy and Big Bully
Chatted by the riverside:
Bully prances, "You're quite pretty;"
Speedy glances, "You're nice too."
The slightly flower's just a filly,
But bull is bull, and always fully.

4. l'Églantine, l'aubépine et la glycine

Églantine, aubépine,
rouge, rouge, rouge et blanc.
Glycine,
l'oiseaux vole en chantant.
Églantine, aubépine,
bouge, bouge, bouge et vlan!
Glycine,
l'oiseaux vole en chantant
Et vlan, vlan, vlan!

4. The Rosehip, the Hawthorn and the Wisteria

Rosehip, Hawthorn,
red, red, red and white.
Wisteria,
the bird sings in flight.
Rosehip, Hawthorn,
dive, dive, dive and blam!
Wisteria,
the bird sings in flight
And blam, blam, blam!

5. La tortue

Je suis tortue et je suis belle,
Il ne manque que des ailes
Pour imiter les hirondelles.
Que? Que?
Mon élégant corset d'écaille
Sans boutons, sans vernis ni maille
Est exactement à ma taille.
Ni? Ni?
Je suis tortue et non bossue,
Je suis tortue et non cossue,
Je suis tortue et non déçue.
Eh? Non?

5. The Turtle

I am turtle, I'm quite swell.
With swallows' wings
I'd look like hell.
Eh what? What?
Shellish vest, buttonless,
no sheen or stitches
Suits me best.
Ain't it so?
I am turtle, not diseased,
I am turtle, not at ease,
I am turtle, not deceived.
Eh? No?

6. La rose

Rose, rose, rose blanche,
Rose blanche, rose thé,
J'ai cueilli la rose en branche
Au soleil de l'été.

Rose blanche, rose, rose,
Rose d'or, rose d'or,
J'ai cueilli la rose éclore
Et son parfum m'endort.

6. The Rose

Rose, rose, ivory rose,
Silver rose, tea rose,
I plucked the rising, branching rose,
Born of the summer sun.

Ashen rose, rose, rose,
Aurous rose, rose of gold,
I plucked the swelling, bursting rose;
Slumber now to me has come.

7. l'Alligator

Sur les bords de Mississippi
Un alligator se tapit.
Il vit passer un négriillon
Et lui dit: "Bon jour, mon garçon."
Mais le négre lui dit: "Bonsoir.
La nuit tombe, il va faire noir,
Je suis petit et j'aurais tort
De parler à l'alligator."
Sur les bords de Mississippi,
l'Alligator a du dépit,
Car il voulait au réveillon
Manger le tendre négriillon.

7. The Alligator

On the banks of the Mississippi
An alligator spreads himself.
He spots a little fellow passing
And says to him, "Good day, my sprout."
But the lad responds, "Good evening;
Night is falling, soon it's dark;
I am small and can't be talking
Since I fear your hungry mouth."
On the banks of the Mississippi
The alligator's down at heart
As he wanted early breakfast
Tender in his narrow snout.

8. l'Angelique

Ravissante angélique,
La mésange a chanté
Disant dans sa musique
La douceur de l'été.
Angelique du soir,
Mésange des beaux jours,
Angélique d'espoir,
Angélique d'amour.

8. Angelica

Ravishing Angelica,
The chickadee sang,
The sweetness of summer
Swelled in her song.
Angelica of the evening,
Chickadee of fine days,
Angelica of hope,
Angelica of love.

9. Le papillon

Trois cent millions de papillons
Sont arrivés à Châtillon
Afin d'y boire du bouillon.
Châtillon-sur-Loire,
Châtillon-sur-Marne,
Châtillon-sur-Seine,
Plaignez les gens de Châtillon!
Ils n'ont plus d'yeux dans leur bouillon
Mais des millions de papillons.
Châtillon-sur-Seine,
Châtillon-sur-Marne,
Châtillon-sur-Loire.

9. The butterfly

Three hundred million butterflies
Came for a brew

at Châtillon.
Châtillon-sur-Loire,
Châtillon-sur-Marne,
Châtillon-sur-Seine.
Pity the people of Châtillon!
They don't notice
what they're drinking,
Only the millions of butterflies.
Châtillon-sur-Seine,
Châtillon-sur-Marne,
Châtillon-sur-Loire.

notes and translations by daniel foley

Fujiko Imajishi-violin

Violinist Fujiko Imajishi, winner of both the Montreal and Toronto Symphony competitions, came to Canada after graduating from the Toho University in Japan. She has studied with Lorand Fenyves, Ruggiero Ricci, Franko Gulli, and the Hungarian Quartet. Ms. Imajishi has performed as soloist with many leading Canadian Orchestras, including the Toronto Symphony, the Montreal Symphony and the Atlantic Symphony Orchestra. In addition to her long association with CAMERATA, she also performs in concert with the St. Andrews Consort, the Accordes String Quartet, and the Toronto Octet.

Fujiko Imajishi has had vast experience in all aspects of music, and has been a member of the Toronto Symphony Orchestra, the Canadian Opera Orchestra and the National Ballet Orchestra. She is also active in the commercial recording scene in Toronto, appearing on albums with such artists as Hagood Hardy, Gordon Lightfoot and Moe Koffman. Ms. Imajishi rounds off her career with an active teaching programme.

Valdine Anderson- soprano

A recent graduate of the University of Toronto's Opera Division and winner of the Music Alumni Graduating Award, Valdine Anderson has already performed with many of Canada's major orchestras and opera companies, garnering the respect of critics and audi-

Artists

companies, garnering the respect of critics and audiences alike. She is also heard often on CBC radio, where her facility as an interpreter of contemporary music has been displayed.

On the concert platform, Orchestra London has featured Ms. Anderson as a soloist in Mahler's Symphony No. 2. She has also appeared with the Edmonton Symphony (Messiah), Ottawa Symphony (Vaughan Williams' Sea Symphony and Serenade to Music), and the Windsor Symphony (Lerner and Lowe Pops Concert). Upcoming she will sing several Baroque arias with the National Arts Centre Orchestra, under Trevor Pinnock, as well as a performance on the Music Toronto series and Carmina Burana with the Mississauga Choral Society.

Her recent North American premiere of Louis Andriessen's Hadewych with Vancouver New Music was "simply glorious", in the words of one reviewer. This performance led to an invitation from Andriessen to perform the work at the Huddersfield Contemporary Music Festival in October, 1993. With Toronto's New Music Concerts she has given the North American premiere of several works by Sir Harrison Birtwistle. Ms. Anderson often appears in recital; she was featured as soloist with the Britten-Pears Chamber Choir at the 1992 Aldeburgh Festival.

New Music Concerts Ensemble

1st Violin

Marie Berard concert master
Kathy Palyga
Marc-André Savoie
Carol Fujino
Diane Tait
Jayne Maddison

2nd Violin

Dominique Laplante
Anne Armstrong
Amalia Canzoneri
Virginia Wells
Sheldon Grabke
Xiao Grabke

Viola

Stephen Dann
Doug Perry
Dan Blackman
Angela Rudden

Cello

David Hetherington
Simon Fryer
Paul Widner
Maurizio Baccante

Double Bass

Roberto Occhipinti
Dave Young

Flute

Robert Aitken
Dianne Aitken

Oboe

Cynthia Steljes
Hazel Newton

Artists

Clarinet

Stanley McCartney
Colleen Cook

Bassoon

Kathleen McLean
Fraser Jackson

Horn

Joan Watson

Trumpet

Jim Spragg
Michael White

Trombone

Gord Sweeney
Bob Ferguson

Percussion

Robin Engelman
Rick Sacks

Harp

Dorothy White

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NMC at AGO

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east...west

traditional meets contemporary

featuring:

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tabla

Trichy Sankaran

mrdangam

playing the music of

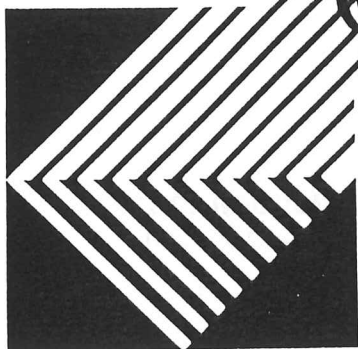
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as a significant contributor to our
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Witold Lutoslawski

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- Chain 2** Deutsche Grammophon CD 423 696-2GH
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- Chain 3** Deutsche Grammophon CD 431 664-2
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